Nicholas Schenck Announces Al Lichtman to Join M-G-M Organization in Executive Capacity

CANADIAN MOVING PICTURE DIGEST

Vol. 27, No. 28 TORONTO 2, CANADA Nov. 2nd, 1935

BRAVO !

"I'LL BET YOU SAY THAT TO ALL THE GIRLS, BILL POWELL!"
Maybe he thought he was still acting in "The Thin Man" and that brings us to some very important and jolly news! We've just as surprised as you're going to be. We didn't think it possible, but here it is! A picture just as good as (may be better than...) "The Thin Man"! It's all very exciting with beautiful girls, gay and dangerous scoundrels. And that man Bill Powell will give you loads of chuckles the way he handles ticklish situations and nice verse. The girl in the photo is Rosalind Russell and she's saying "No!" but that's just in the photo, so we'll be seeing you at the swell Metro-Goldwyn-Mayer movie entitled
"RENDEZVOUS" (WITH LOVE)
Starts TOMORROW
CAPITOL
JOAN CRAWFORD
"I LIVE MY LIFE"

BILL POWELL'S "RENDEZVOUS" IS GRAND!

CONFIDENTIAL! After we saw this swell picture we increased our newspaper advertising budget at the Capitol, N. Y. You'll do the same. Here's a sample of the type of ad used in New York.

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

SNAP YOUR FINGERS!

hey! hey!
1935-36 is
M-G-M's
party—
you've
enjoyed
the feast
thus far—
but the
banquet
has really
just begun—

(and just a few below, of many)

M-G-M's BANQUET MENU HAS DARLING DISHES ON THE WA

$2,000,000 PRODUCTION "MUTINY ON THE BOUNTY"

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M-G-M paid $125,000 (*the highest ever!*) for the film rights to Eugene O'Neill's drama because its heart-beat is the heart-beat of your public. The play won invaluable nation-wide attention in roadshows. Wallace Beery is starred with a great cast including Lionel Barrymore and other famed troupers guided by the genuis of Clarence Brown

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$1,000,000. Tried out as a roadshow to get every uproar
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a Giant Show that will long remain a classic of laughter
the American public. Have you seen the reviews of the Co
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Begin it now! Don't let up! Tell your patrons that you've
the One and Only Christmas treat in picture business, Ron
Colman in "A Tale of Two Cities". Last Christmas it
Dickens' "Copperfield". This Christmas it is another Dick
masterpiece. Start your Christmas hopping-up now, and
a happy holiday *you'll* have!

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave., Toronto

Vol. 27, No. 28 | TORONTO 2, CANADA | November 2nd, 1935

LORD TWEEDSMUIR (JOHN BUCHAN)
Governor-General of Canada

From a portrait by Joshua Smith, R.B.A.

RAY

RAY LEWIS

PRESENTS

THE program for the opening performance, at the Adelphi Theatre, Strand, of "Midsummer Night's Dream", had a reproduction of the portrait of William Shakespeare, on its front page, following which, with becoming dignity, "Warner Bros. have the honour to present Max Reinhardt's production, 'A Midsummer Night's Dream', by William Shakespeare."

Max Reinhardt's portrait, and a personal message from him, was utilized on the back page of the program, the message as follows: "For the first time in my life, I have realized my dream of doing this play with no restriction on my imagination. I made it a condition that we should present Shakespeare and nothing but Shakespeare. The stage sets a limit to fantasy and atmosphere, but the camera has a power of mobility to which there are no limits. I am grateful to the artists who have helped me to realize my dream, and above all to Puck and Bottom, who have lent their amazing personalities to interpretations which are, I honestly believe, a contribution to Shakespearean tradition. This is only the beginning of Shakespeare's alliance with the Motion Picture."

The picture commenced about nine o'clock and finished close to 11.30 P.M., not too long for Shakespeare upon the stage, but I am afraid too long for a motion picture, even one produced by that master, Reinhardt.

THE imaginative scenes, which dealt with the lives of fairies, gnomes, shadows, are too beautiful for mere words to paint. They are so fragile, so much made of the stuff of dreams, so cobwebby in their substance, that I find it difficult to capture their intangible forms for a canvas of words. Reinhardt transports you to fairyland, and not for one infinitesimal moment is the illusion destroyed. Here is fairyland, superb in its compass, scenes which are jewels of fantasy, set in the fantastic framework of a dream.

"Midsummer Night's Dream" demonstrates so powerfully the importance of a producer who has imagination, and of a cameraman with imagination, also, that, for the latter, I must pause, in order that a long deferred recognition of the art of the camera, may be given to the artist of the camera.

The man who can handle a camera to get the effects which Hal Mohr achieves, is certainly to be classified as an artist. The program states that the photography is by Hal Mohr, and the Special Photographic effects by Byron Haskin; gentlemen of such photography, I salute you.

IT WOULD be difficult to shear any of this fragile loveliness of fantasy, but just as the crowning glory of a woman, a woman's hair, has been shorn, in order that she may have a bob, according to modern fashion, so must we shear the beauty of some of "Midsummer Night's Dream", in order that we may speed up the story, and its action; and in order that the fairy scenes, with their rare loveliness, may not predominate to such an extent, that they eclipse the radiant charms of the mortals, who are already at a disadvantage, in Shakespeare's story, since they are creatures of such petty passions, meagre in their love capacity, and coarse in their hatred.

There is a repetition of a scene, where the fairies spirally ascend and descend a tree. One glimpse of this processional is breath-taking, leaving you longing for another glimpse of such movement. The second flash is most satisfying, the third leaves you with too concrete a picture in your mind, which should have been left in your imagination, as undefined. The longing to be satisfied is much more thrilling, than the exhilaration of satisfaction.

THE scenes between Titania and Bottom should be made shorter, despite their amusing charm. The orchestra of the gnomes plays just long enough, you long to see and hear more of these funny little beings. Oberon's instructions to Puck are too long, more pantomime and less speech would have been an advantage, at which remark, some critics will challenge me to a duel, but I persist, and insist, that one may even have too much of a good thing; and even Shakespeare coined the phrase, "to the barber with your beard".

The dance in which the principal fairy is conquered by Oberon's attendant, be he demon, or shadow, had a glamourous and sensuous finale, but the beginning of the dance should be shortened, it retards the story, and the action.

Coming from the sublime to the ridiculous, some of the choicest scenes were those presented by "the players", in rehearsal, and preparation, and during their performance before the Duke of Athens.

Ian Hunter, as Theseus, Duke of Athens reads his Shakespeare as to the manor born, and his makeup, his bearing, is perfect.

Verree Teasdale looks handsome, as the Amazonian Queen, reading her lines beautifully. All the women, humans and fairies are so good to look upon, that they would be an inspiration, irresistible, for the blind to see again. Reinhardt must have gathered the beauties of the world for this Dream of his.

Rumour Gaumont-British to Buy Studio in Hollywood

Ray Presents

(Continued from page 4)

The scenes in which Helena and Hermia quarrel, should be shortened, also the scenes between each of the human lovers. Shakespeare did not write their characters, or give them manners to their advantage, and in comparison with the delicate charms of the fairies, the humans are coarse and unmannerly.

JAMES CAGNEY, as Bottom The Weaver is the star, through merit, of "Midsummer Night's Dream". From the time I was five years old, I have seen Shakespearean plays, loved them, read them, played in them for several years; and laughed at many characterizations of Bottom The Weaver, but I cannot remember seeing a better Bottom The Weaver, than James Cagney presents, nor can I remember ever leaving a performance of "Midsummer Night's Dream" with such a vivid picture of Bottom, as Cagney's. His interpretation of this rough-neck ass of a philosopher, is a gem; and this demonstration of his versatility is amazing. When Reinhardt selected Cagney for Bottom, I confess I thought it was a compliment to Warner Bros. big star. Now, Cagney's Bottom The Weaver, is a compliment to the wisdom of Reinhardt.

In the rehearsal scene of "the players", where Bottom offers to play all the parts, even to roaring like a lion, in honour of the nuptials of Theseus and his Amazonian Queen, Cagney dominates the screen, holding up the interest, the comedy, and during these scenes the picture moves along rapidly and merrily, with entertainment value supreme. In a subsequent scene, where Puck makes an ass of Bottom, and Bottom The Weaver discovers the transformation, his doubt, his terror, his resignation, are scenes of intense dramatic values.

The scenes in which Cagney is the lover of Thisbe, travesty of the broadest form of humour, bordering on burlesque, in which Shakespeare appears to have revelled, in these scenes, Cagney is a comedian with a sense of travesty which is unexcelled. The best scene for tragic and dramatic value, with that hair-line of genius between its tragedy and comedy element, is the scene where Puck gives Bottom back his own head. This scene, and the scenes which follow, in which Cagney realizes the head of the ass has disappeared, his fear that he is again carrying the head of an ass, his joy at seeing his own face and head mirrored in the woodland stream, his retreat from the woods, furnish a climax to "Midsummer Night's Dream" which makes what follows after, unfortunately, an anticlimax.

DESPITE all the dream-like qualities of "Midsummer Night's Dream", the long list of excellent players, the magnificence of sets, the beauty of costumes, ballets, Cagney steals the picture, and makes the scenes of his transformation back to normal, the highlights of the picture.

It may be due to a preconceived notion of Puck, that I did not enjoy the Puck of Mickey Rooney. I have always thought of Puck as the fairyland Peck's Bad Boy, an impish, naughty fellow, on mischief bent, but lovable, and free from malice, or the enjoyment of the heartaches of which he is the cause. I remember, with delight, a recent performance in Regent's Park, in which Puck was my idea of what Shakespeare meant him to be. A very naughty Cupid, who had more than one string to his bow, who flew through the air with the greatest of ease, who was a combination of acrobat and contortionist, who won your love, despite his naughty pranks. Rooney's Puck is a little devil, a wicked little rough-neck, whose ears you would have enjoyed boxing. Reinhardt claims Rooney is a marvellous Puck, and he should know. There should be bad fairies, as well as good fairies; evil spirits as well as guardian angels in the kingdom of Light and Shadow, and Puck is, perhaps, one of the evil sprites, although his master, Oberon, appeared to be kindly disposed.

Dick Powell is miscast, I felt sorry for him as Lysander; aside from the fact that he does not appear to belong to Shakespeare, Lysander is sufficient to discourage any player from trying to look, or act the part.

Joe E. Brown as Flute was the inspiration of peals of laughter. One look at him was enough, and when he rehearsed Thisbe, and played the part before Theseus, it was one of the merriest of scenes in "Midsummer Night's Dream", it was a veritable night of frolic.

Hugh Herbert is ideal as Snout, Frank McHugh a perfect find for Quince, Otis Harlan fine as Starveling. I could mention almost the entire cast for individual merit, but must pause to commend and compliment Victor Jory, as Oberon, and Anita Louise, the latter who is as lovely and fairylike a Titania, as I have ever seen.

JEAN MUIR and Olivia de Haviland as Helena and Hermia respectively, are fair to look upon, and each did their work splendidly, but at best, Helena and Hermia are willy-nilly characterizations, through which Shakespeare paid no compliment to women.

Nini Theilade, as the first fairy, dances with poetic grace. The dance numbers, as arranged by Bronislawa Nijinska and Nini Theilade, were rhapsodies, and Mendelssohn's music, as arranged by Erich Wolfgang Korngold, was a dream added to the beauty of this dream of Reinhardt's.

The adaptation of "Midsummer Night's Dream" is by Charles Kenyon and Mary McCall. Their task was not an enviable one, for whatever they did with Shakespeare, they were destined to be criticized. I thought they were too faithful to the original, although I have read criticisms, which said they did too much cutting of language. I thought I knew my Shakespeare before I read these criticisms, I have not altered my opinion, that the language of Shakespeare, unabridged, is much too slow for the movement of the Screen, which requires the rhythm of its metre, but not so much footage.

NEVERTHELESS, Warner Bros. have again made Screen History with their Shakespearean production, they dared, where other producers have not dared to go, even in the country of the birth of the Bard of Avon. Having now established a precedent, we will have Shakespeare upon the Screen, but I hope with some screen license.

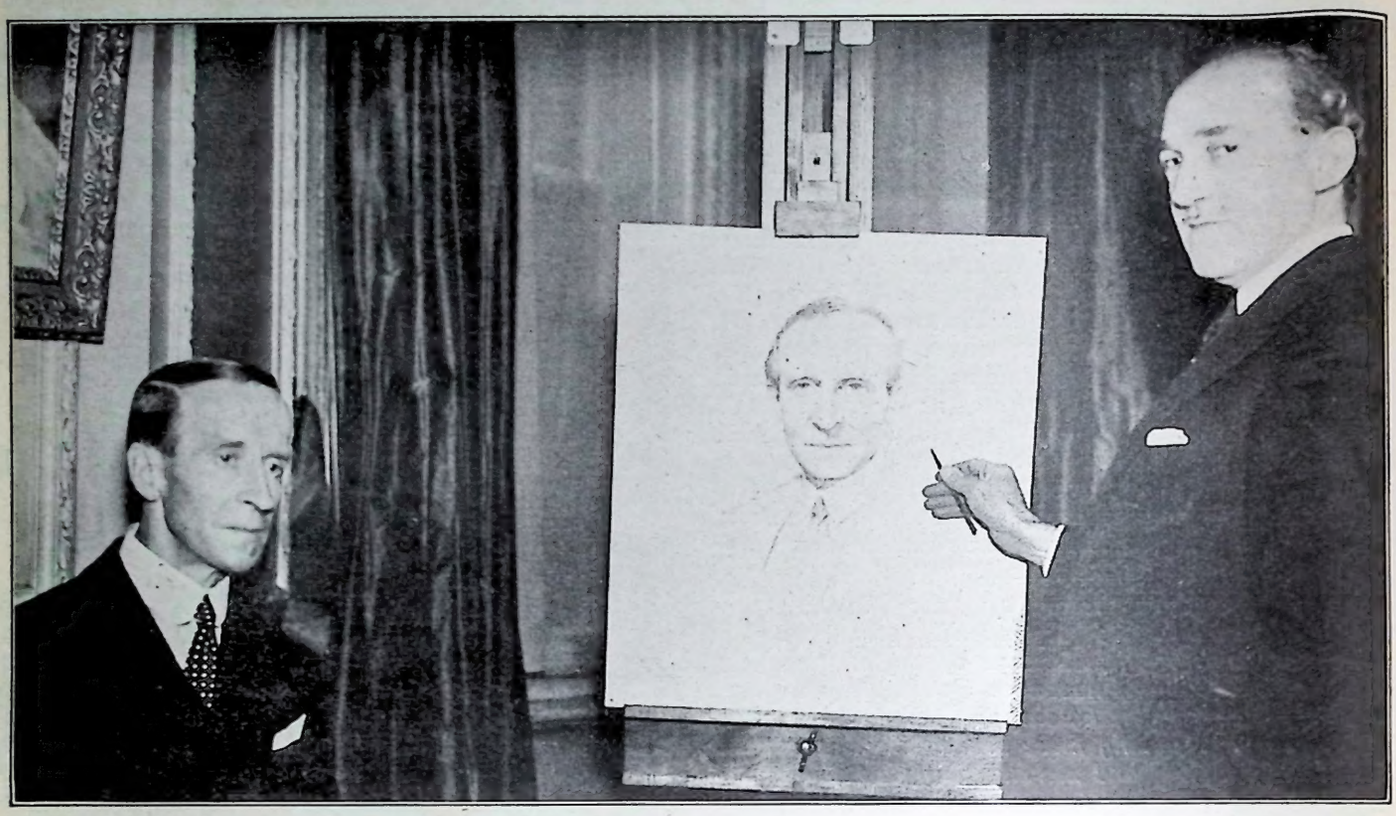
When one pauses to consider, how unfamiliar is this generation of theatregoers with Shakespeare upon the stage, that Flaming Youth talks of Hamlet as a young ham, just cured for consumption; and laughingly quotes "Did Rome-owe for what Juli-ate" one has to be brave to attempt to educate such damsels and swains to making a box-office success of Shakespeare. In ye good olde days of drama and melodrama, the ghost of Shakespearean companies repeatedly failed to walk; and those players who were inspired to uphold the traditions of Shakespeare, toured far from home, one-night stands, barnstorming through the provinces, tours through Western

(Continued on page 9)

Warner Bros. Predict Profit on Operations Fiscal Year Ended Aug. 31st

(Reprinted from The Sunday Referee, London, England, October 13, 1935)

John Buchan: From Novelist to Governor-General



Lord Tweedsmuir, newly-appointed Governor-General of Canada (better known as John Buchan), sitting for his portrait in the studio of Mr. Joshua Smith, R.B.A., who also painted the portrait of his wife, author of the article below.

A PEN PICTURE BY RAY LEWIS

WHEN I saw John Buchan for the first time, coming toward me, his head a little to one side, smiling, I thought immediately of Sir James Barrie's Dear Brutus.

It was but a flash, a glimpse of Nature's gentleman who communed with birds, with flowers, with the stars, learning from this school of Nature how to study Man.

The vision faded, and I saw the Mr. John Buchan who had been created Lord Tweedsmuir, thinker, statesman, the Scotsman who had grown the roots of his character strong and sinewy, of great length and depth, opening the soil of his native land that they might take hold there; and drawing up into the boughs of his growth the sap of "The King's Grace."

The Will to Do

If you will turn to John Buchan in "Who's Who," you will find that he was born August 26, 1875, but your impression of John Buchan is that he has only rounded fifty years. There is strength in the line of the mouth, in the gleam in the eyes; the strength of the worker who has laboured hard and maintained long hours, but who, weary of sham, of the pretence of that army of things which do not count, cuts through them to an open highway, shoulders squared, for the long March of Doing.

* * *

THOSE who have read his numerous books of fiction, his pamphlets, his "History of the War," "Julius Cæsar," his "Montrose," "Oliver Cromwell," "The King's Grace," will agree that there is no ministerial air about him, and yet there is through the books of John Buchan a ministering grace, revealed in an introduction, an epilogue, or a prologue, in certain flights of thought, passages through which he journeys along the Milky Way scattering star-dust, truth mantled in prose, giving that breath of life to his characters.

The fact that he is the son of the Rev. John Buchan may, however, have furnished the necessary soil through which his spiritual aspirations received their first sustenance.

Path of Kings

John Buchan was not born into the peerage, although born for such a state. I am here reminded of a passage in "The Path of the King," by John Buchan, which reads, "Though Nature is wasteful of material things, there is no waste of the spirit — and then after long years there comes, unheralded and unlooked for, the day of the Appointed Time."

Mr. John Buchan becomes Lord Tweedsmuir, and is appointed Governor-General of Canada.

To-day there is much work for the workers of the world, it is a time which is truly out of joint; and on the surface it appears that little is being done to establish an equilibrium of living. It is a time of universal disturbances, Nature mirroring the unrest of Man in floods, earthquakes, wind-storms, and sand-storms, disorder of the seasons, rain, hail through which men stagger, lost in a labyrinth of effort, of indifference, of pessimism; Man with his back to God while searching for Him.

* * *

THOSE who have passed over the threshold of the political arena, those who have walked into the stately senate of statesmanship, those who have but touched the hem of politics as it trailed through the dust, know the

(Continued on page 7)

Author Whose Romance Outshines Fiction

(Continued from page 6)

ceaseless work which such office of service involves.

John Buchan was Member of Parliament, representing the Scottish Universities since 1927. He was Lord High Commissioner to the Church of Scotland, 1933-34. He was Private Secretary to Lord Milner, High Commissioner for South Africa, on the Headquarters Staff of the British Army in France, 1916-17, an officer of the Crown of Belgium, and the Crown of Italy, and under the Prime Minister, during 1917-1918, he became Director of Information; prior to his duties as soldier diplomat, statesman, he became a Barrister in Middle Temple, in 1901, two years following his presidency of the Oxford Union, which occurred in 1899.

Romany Trail

During the periods of Government service and other activities, John Buchan was writing and publishing books. His first book, which was published in 1896, was "Scholar-Gypsies." The title is suggestive of the freemasonry of the author, one who could find companionship in the covered wagon of the Romany trail, or stand in meditation before the sculptured bust of Julius Cæsar in the British Museum searching for that link, or chain of links, which could make a Romany the "noblest Roman of them all."

Thirty-nine years ago John Buchan's "Scholar-Gypsies," and to-day, upon the screens of Great Britain and America, "Thirty-nine Steps," which reveals John Buchan's acceptance of life, how he as Governor-General of Canada ascends the ladder of statesmanship, and in the adaptation of his story for the screen, he descends to become one with the people of all nations.

> *Most authors complain of what producers and directors do with their stories, or plays, in adapting these for the screen. When John Buchan saw "Thirty-nine Steps" as a motion picture, he congratulated its director, Alfred Hitchcock, for making a better screen story than he could have written.*

It has been said that a poet reveals himself in that which he writes, and therefore I invite you to join with me in reading several passages from the books of John Buchan that we may together endeavour to discover the character of their author. There are about thirty-five books, including pamphlets and fiction; let us select "The Path of the King" to begin with in our endeavour to find John Buchan, the man.

By Cotswold Fires

In "The Path of the King", published in 1921, by John Buchan, the dedication of the book is to his wife, Susan Charlotte Grosvenor, to whom he was married in 1907. The dedication reads: "To my wife I dedicate these chapters first read by a Cotswold fire."

Three men are talking together, and one of the three, the scholar, gives voice to his thoughts, "We all of us may have king's blood in our veins. The dago who blacked my boots at Vancouver may be descended by curious byways from Julius Cæsar. Think of it," he cried, "the spark once transmitted may smoulder for generations under ashes, but the *appointed time* will come, and it will flare up to warm the world. God never allows waste and we fools rub our eyes and wonder when we see genius come out of the gutter.

"It didn't begin there. We tell ourselves that Shakespeare was the son of a wool-peddler, and Napoleon of a farmer, and Luther of a peasant, and we hold up our hands at the marvel. But who knows what kings and prophets they had in their ancestry."

Behind the Mask

Here is a revelation of a kinship with the world and with the people of the world, a Whitmanesque at-oneness which sees a gypsy, or a tramp covered with "rags of greatness." For behind these "rags of greatness" or the sceptre of power may be a man with a mask, who conceals himself, that he may do the work for which he is ordained, and that none shall truly know the Worker.

John Buchan was educated at Glasgow University and Brasenose College, Oxford, at which latter college he secured his M.A. and became an Hon. Fellow. In 1897, while at Oxford, he gained the Stanhope Historical Essay Prize, and in 1898 the Newdigate Prize (First Class) Classics and Philosophy.

A further survey of his scholarly and academic background reveals that he is honorary Doctor of Civil Law at Oxford, Honorary Doctor of Laws at Glasgow and

RAY LEWIS (Mrs. Joshua Smith), editor and publisher of The Canadian Moving Picture Digest.

St. Andrews Universities, that he was a Curator of the Oxford University Chest, 1924-30, a Trustee of the National Library of Scotland, and of the Pilgrim Trust, and that during 1929-33, just by way of being occupied, he wrote and published "The Courts of the Morning," 1929; preceded by "Montrose," 1928; "Castle Gay," in collaboration with Sir George Adam Smith, 1930; "The Blanket in the Dark," in 1931; but in 1930 he also wrote "The Kirk in Scotland"; in 1932, "Sir Walter Scott"; and that same year two other books, "The Gap in the Curtain," and "The Magic Walking Stick"; in 1933, two books, "The Massacre of Glencoe" and "A Prince of the Captivity."

The following year of 1934 he published three books, "Gordon at Khartoum," "The Free Fishers" and "Oliver Cromwell," the last book, which has become a collectors' volume, and through which, from the collectors' viewpoint, John Buchan becomes a writer of profound thought.

Born to Rule

Turning to the front page of "Oliver Cromwell" we read: "What if a man should take upon him to be a king?"

(Continued on page 8)

John Buchan

(Continued from page 7)

If I were permitted to answer this question, I would likely reply: "Kings are born, other men are elected to office."

Hilaire Belloc, in the "London Mercury," comments on John Buchan's "Oliver Cromwell" as follows: "Of the effect of time on this book, I have no doubt at all. It will stand permanently as the one book necessary to every student of Cromwell, and it will not be rivalled or superseded. For myself it haunts me as did the ghost of Hamlet's father haunt his son."

* * *

I HAVE, often, as a Canadian, wondered at that tie which binds the citizens of the British Empire to their King. I have sought to determine what is that sense of union, of affectionate regard which those, who have such a loyalty, display? John Buchan defines this kinship of His Majesty's kinship for me, when he writes: "The King has made Britain not only a nation, but a household. The power of the Throne lies in what it is; but the authority of the King's both in what he is and in what he has done.

"Leadership does not consist only in a strong man imposing his will upon others. In that sense it has no meaning for a British Sovereign. But in a far profounder sense the King has shown himself a leader, since the true task of leadership is not to put greatness into humanity, but to elicit it."

Finding the Best

"That truth is the basis of all religion, it is the only justification for democracy—it is the chart and compass of our mortal life. The King has led his people, for he has evoked what is best in them."

And now from "The King's Grace" to the grace of John Buchan. I found him easy of conversation, one who, however, elicited conversation from you and enjoyed giving you that confidence which expressed a difference of opinion.

A man who has done much and who knows so much that he is eager to do more and to learn more, although as Director of Information in 1917-18 under the Prime Minister, and a member of the Secret Service during the War, he learned "to know his man." This may account for that air of truth which pervades his stories of fiction dealing with espionage.

John Buchan, if I have been true to my intuition, or, rather, if it has been true to me, is as wise as a serpent and gentle as a dove, gentle to the doves of life; but beware ye, O Serpents! He would enjoy reading through the chapters of Nehemiah, the builder of cities, and Isaiah, but would equally enjoy "Spenser's Faerie Queene,"

Mystery's Heart

The introduction of "Julius Caesar" by John Buchan reveals his classification of great men, and how he "plucks out the heart of the mystery."

* * *

I HAVE before my vision that marble bust of Julius Caesar in the British Museum, before which John Buchan must have stood for hours searching that visage to "find the man," perhaps a descendant of one of those gods of whom it is written in the Holy Bible, "they looked upon the daughters of men and saw that they were fair," or of one of those giants who walked upon the earth in the beginning of Man's greatness.

As I leave John Buchan, and "Julius Cæsar," I again see before me "Dear Brutus" of Barrie's imagery. A whimsical philosopher who sets about to direct those unhappy wanderers in quest of happiness upon the right path. But I also see behind the visage of this John Buchan, a man of will, of an infinite patience for detail, a man who is a scholar, a man who has in his make-up that training which the Senate of Grecian and Roman history required of their Senators, a man who is specially fitted to be about the King's business.

Lulu in Hollywood

Just A Review Of Recent Previews

We do not all think alike, but it pleases me to look at the previews in retrospect, and to see which pleased me the most, and why. Of course there were favorites, "Here's To Romance" very much highlighted as far as I am concerned, with the beautiful voice of Nino Martini, and little Anita Louise as the personification of poetry in motion. And the added attraction of someone we all love, Mme. Schumann-Heink. Really what difference does a story make, when you have a combination like this, pleasing to the ear and eye and heart. It will always be a beautiful memory for me, not only for itself but the manner in which the preview was presented.

"Alice Adams", with Hepburn in a role made to order for her. The typical make-believe girl, who hides her longings and heartaches with a lot of words, and faith that a tremendous effort on her part will overcome it all, poverty and lack. Fred Stone's performance as her father was second to none, but we expect fine things of Fred Stone.

"Diamond Jim" — proving Edward Arnold to be not only a fine character but portraying a character of yesterday, so you live it right along with him, a truly splendid performance.

"Top Hat" — that beautifully set airy bit of dancing and rhythm with Ginger Rogers and Fred Astaire to show us what feet and sweet voices and personalities can do for us in giving us a very worth while evening. I for one, went home humming "Cheek to Cheek" and have been humming it ever since. It may not be everybody's favorite, but it is mine.

"The Dark Angel", with Merle Oberon showing us what a lovely person she really is without the bizarre make up, just a sweet lovely girl, enough to captivate the hearts of two such people as Fredric March and Herbert Marshall — and what a fine performance they give in each one trying to give up their "one girl".

These are just a few of the high lights, we all have preferences, and these stand out in my memory perhaps a little more than some others. I hope you won't miss any of them, and as for the "Broadway Melody of 1936", now that IS something, for in it you will find that all of our dancers are going to have to sit up and take notice of Eleanor Powell. That gal will dance herself into your heart if you are ninety and the biggest grouch on earth. She will be giving them all a run for their money. The whole thing is a glorious combination of beauty, rhythm, dancing, wit, with a lot of new faces, and a plot that really holds your attention all the way through, which is unusual for a picture with all this magnificent setting. The story, which concerns a columnist who uses his imagination (imagine that) and then has to work himself out of the dilemma it gets him in, gives you a treat — I mean treat whether you are a fly-by-night or a tired business lady (or man). In other words it's a wow!

David Loew Joins Hal Roach Inc. as Executive Vice-President

Ray Presents

(Continued from page 5)

Canada, to the Coast in the United States, tours through Australia, New Zealand, South Africa, in order to secure box-office profits.

When the Warner Bros.-Reinhardt production was announced as ready for presentation, the critics wondered what the Screen would do to Shakespeare, and what the Warner Bros. would do with Reinhardt, they talked about the fear of the American accent. Now that Warner Bros. and Reinhardt have co-operatively revealed what they have done with Shakespeare, they should stoop to conquer the box-office, by eliminating three-quarters of an hour, from the time schedule of "Midsummer Night's Dream". It will prove better entertainment, if shorter.

WARNER BROS. certainly started something, as we say in America, when they gave the world Al Jolson in "The Singing Fool", they have again demonstrated their originality, their spirit for adventure, the new road, progress, when they secured Reinhardt, and gave him an opportunity to do for the Screen what he has so nobly and majestically accomplished for the Drama. But there is no use trying to make this beloved little Hoyden, The Screen, move with the measured tread of a Shakespearean dalliance with words, or ideas. Action, not words is the important necessity upon the Screen. Words make the musical instrument upon which Shakespeare played with charm, grace, with wit and the philosophy of a Master. That is why one enjoys reading Shakespeare, lingering over a line, searching for its interpretation. The study of Shakespeare to the sincere student may command a life's devotion to such study. But upon the Screen, the focus of the camera, an idea, the movement of a player must interpret itself, for the scene changes too quickly for hesitation.

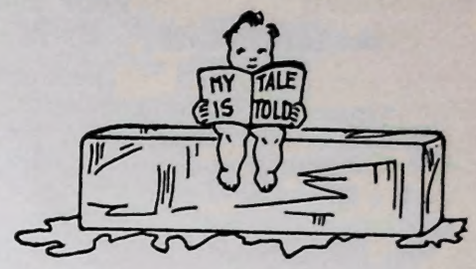
I do not think that Shakespeare is too highbrow for the Screen, and there are moments in many of Shakespeare's plays in which, may I with your permission, state, his characters become ribald, vulgar.

The success of Shakespeare upon the Screen, I believe, must rest with those producers who WILL DARE TO ADAPT SHAKESPEARE TO THE SCREEN, NOT THE SCREEN TO SHAKESPEARE. I would rather be the tail of a lion than the head of a fox, which forces me to interpret what I would rather be. The tail of the lion is as the tales of Shakespeare, in comparison with the language of Shakespeare, the latter which is as the head of a fox.

It is better that the Screen takes hold of the tales of Shakespeare, in order that millions of Screen patrons may be inspired to a more intimate knowledge of Shakespeare, than that there should be no Shakespeare upon the Screen, because the Patrons of the Screen will not patronize Shakespeare; and the Patrons of Shakespeare prefer a stage production to a Screen presentation. In such a dilemma the Screen producer of Shakespeare falls between two stools.

IF SCREEN producers of Shakespeare speed up the action, by cutting the speeches of the players, the critics will protest, but critics seldom pay at the box-office, and while we are considering the critics, I believe that there is some considerable difference of opinion between them, as to whether Shakespeare wrote the plays attributed to him, or Bacon?

The test of a picture's worth is at the vulgar box-office, with the Public which pays its admission price, desiring to be Entertained. The financial Interests who finance picture production, indirectly through the Public, which buys picture shares, desire a dividend on their investment; and the players, the technicians, etc, desire to be paid, which returns us again to the great question, will Shakespeare upon the Screen be a profitable enterprise? It will be if it is produced to entertain, not to educate.



Metro to Film Sinclair Lewis Novel, "It Can't Happen Here"

Metro-Goldwyn-Mayer has just purchased Sinclair Lewis' newest and most sensational novel, "It Can't Happen Here", and is preparing to place it into production with an all-star cast.

The story is a powerful narrative of what might happen to the United States under dictatorship.

Singling out a group of people in an imaginary village, it follows them through the upheaval of the established form of American government and tells what happens to them when a dictator sets up a reign of arrogance.

It pictures the benevolent promises made by this demagogue at the time of his orderly election, and limns their fading into broken dreams as the country plunges into stark terror.

It shows the ruthless storm troops, known as Minute Men, dealing summarily with the citizenry. It depicts the horrors of concentration camps with repression, regimentation, persecution and execution for political offenders.

News and Gossip Around the M-G-M Lot

Elizabeth Allan, M-G-M player has again put off the trip to London! She was supposed to sail from New York on the 17th of October. Now she will leave two weeks later because of scenes for "A Tale of Two Cities".

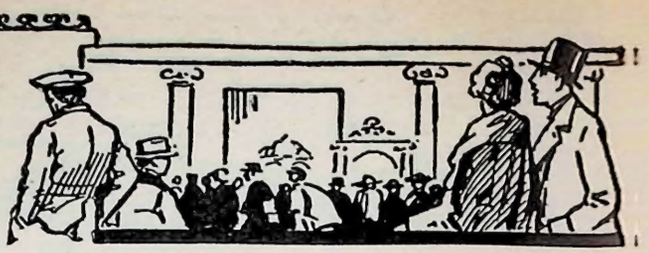
Mme. Ernestine Schumann-Heink has left for New York to fill a national broadcasting engagement. She is to return immediately to Hollywood, to prepare for her first role under her new Metro-Goldwyn-Mayer contract, in "Gram", with May Robson.

The Marx Brothers met a vaudeville actor in Los Angeles in 1913 and urged him to accept $100 a week film job that had been offered to him — he was Charles Chaplin!

Gilda Gray, who came out of retirement a couple of weeks ago to take her place, as an original Ziegfeld feature, in Metro-Goldwyn-Mayer's spectacular "The Great Ziegfeld", has been signed to create a specialty dance in "Rose-Marie", starring Jeanette MacDonald and Nelson Eddy.

Motion Picture Industry Honours David Loew at Farewell Dinner, Waldorf-Astoria, New York

Show Business



Third Dimension Film for M-G-M

Excitement is rife among Hollywood studio technicians over the beginning of what may be the entering wedge for three-dimension, sound and color film for feature dramas of the future.

The three are being combined for the first time in "Audioscopics", a Pete Smith oddity, production work on which is now being completed at the Metro-Goldwyn-Mayer studios.

The picture, classed as a Pete Smith Special, is regarded as the first test with feature color drama in third dimension as the ultimate possibility. The film is photographed through a double-lensed camera, each corresponding to one of the spectator's eyes.

Marion Davies to Appear in "Twelfth Night"

Encouraged by the reception accorded his production for Warner Bros. of Shakespeare's "A Midsummer Night's Dream", the studio announced last Monday that Max Reinhardt's next production for them will be Shakespeare's "Twelfth Night", with Marion Davies as the star. Reinhardt is now in Hollywood and will return to New York soon to produce "The Road to Promise" as a stage spectacle, after which he will go back to Hollywood to direct "Twelfth Night".

Four Playwrights Signed By Metro-Goldwyn-Mayer

Initial results of the drive for new writing talent conducted in the East during the past two weeks by Sam Marx, Metro-Goldwyn-Mayer scenario editor, are visible in the announcement that four playwrights have already been placed under contract.

They are Emmet Lavery, author of "The First Legion", Gladys Hurlbut, author of "By Your Leave" and a forthcoming play "Mad Morning", Richard Maibum, co-author of "Sweet Mystery of Life" and Allen Boretz, whose "Sing Before Breakfast" is to be produced by Sam Harris this season. Miss Hurlbut and Mr. Lavery are to report for work at the M-G-M West coast studios immediately, Mr. Maibum in about six weeks and Mr. Boretz after the opening of his new play here.

Robert Taylor to Play in "Three Live Ghosts"

Robert Taylor will play the leading role in Metro-Goldwyn-Mayer's picturization of "Three Live Ghosts", based on the novel by Frederic S. Isham.

Bruce Humberstone will be the director and John W. Considine, Jr., the producer.

Taylor has been seen in "Times Square Lady", 'Society Doctor" and, most recently, as the youthful producer in "Broadway Melody of 1936."

George Arliss Re-signs With G-B

George Arliss has said farewell to Hollywood. According to a cable received by Arthur A. Lee, Vice-President of G-B, "the first gentleman of the screen" has signed a new contract with the company for two pictures to be made during 1936.

The 1936 Arliss pictures will follow the actor's appearance as a crime solver (for the first time in his career) in the film to be based on "The Mind of Mr. Reeder", by the late Edgar Wallace. Recently, Mr. Arliss completed "Mister Hobo", his second picture for G-B, in which he portrays a lovable vagabond of the highways and byways. Milton Rosmer directed.

Sam Wood has signed a new long-term Metro-Goldwyn-Mayer contract, following preview of his latest picture, the Marx Brothers' "A Night at the Opera". Wood's next production will be "The Whipsaw", based on a short story of the same name by James E. Grant, with Harry Rapf as producing executive. No cast has been announced to date.

Ann Harding is returning to the RKO Radio Studios in Hollywood to star in "The Indestructible Mrs. Talbot", an original story by J. P. Wolfson. The picture is expected to go into production shortly.

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Toronto Theatres

LOEW'S—Manager Jules Bernstein — Second week for Metro-Goldwyn-Mayer's "Broadway Melody of 1936", with Jack Benny and Eleanor Powell.

TIVOLI—Manager D. Krendal — Two features: Bing Crosby in Paramount's "Big Broadcast", and "The Virginia Judge" with Walter Kelly, Paramount production.

IMPERIAL—Manager Jack Arthur — Paul Muni in "Dr. Socrates", produced by Warner Bros. On the stage, Sally Rand in person.

UPTOWN—Manager Tom Daley — Second week for "The Thirty-nine Steps", with Robert Donat, Gaumont-British production, released through Regal Films Ltd.

SHEA'S—Manager Jerry Shea — Two features: "Charlie Chan in Shanghai", with Warner Oland, Fox-Twentieth Century release; and "This Is The Life", with Jane Withers, produced by Fox-Twentieth Century.

ROYAL ALEXANDRA — Second week for the Max Reinhardt-Warner Bros.' production, "A Midsummer Night's Dream".

Niagara Falls to Have Huge New Garden Theatre—Former Clifton-Layafette Hotel Site